

THE WASHINGTON HERALD
DRAMATIC DEPARTMENT.

PROGRAMME FOR THE WEEK

The Columbia....."The Three of Us"
The National....."Robin Hood"
The Belasco....."Lulu Glaser"
The Lyceum.....Burlesque

E. H. Sothern.
Some men are born great, some achieve greatness, some are made great.
In the lexicon of youth, there is no such word as fall.

An actor may be great and still have his limitations. The truth of this aphorism seems to be overlooked by some of those who would deny to E. H. Sothern the place that he has won—that of the leading American actor of to-day—the nature of his limitations being divergently stated by different critics. Some decry his Hamlet and extol his Villon, while some disparage his romantic roles and praise his tragic efforts. The very nature of the strictures amply prove his versatility. The difference in opinion as to his caliber in particular roles demonstrates that he is good enough in all to attract unusual interest. As to which is his best or which his worst characterization is a matter for individual taste to decide. Since the demise of Richard Mansfield he has virtually been without a rival in the popular estimation, and particularly so among those who esteem the poetic, the scholarly, and artistic to be prime essentials of the legitimate drama. One has only to scrutinize the personnel of his audiences to thoroughly realize this fact. During an engagement in Washington—and we are informed that it is so in every city where he appears—almost every one who stands for anything in an intellectual sense may be seen at one or the other of his performances. The particular time of attendance being regulated by the individual taste as regards the vehicle or character, and the general desire to see him being engendered by the conviction that in him one is sure to see a finished actor in one's favorite role.

The entire contingent of Mr. Sothern's adherents is not comprised by those who have come to be his admirers only since he has arrived at his present high reputation. Years ago some of those who saw him lean out of the window in "Lord Chumley" and call out to his friend in the passing regiment thought there was something more than the lisping light coming in this man, and to them his persistent course upward must be a continued source of interest and enjoyment, as well as a vindication of their judgment. Through the different strata, light comedy, as exemplified in Chumley and Letterblair; the lower form of the romantic drama, as shown by "The Prisoner of Zenda"; the higher sphere of the same, as evidenced in "The Proud Prince" and "If I Were King," and then into the supreme circle of Shakespeare and the classics—his career has been continuously upward.

The last-mentioned phrase of his ambition is the brightest spot of all. A mere presenter of the same basic character under a different name, after having acquired a reputation, he was not content to be. He must be an actor, not a poseur. The highest realms of poetry and scholarship must be explored, and human character must be studied. Never once has he turned his face backward, even though unflinching financial encouragement may have at moments been lacking. Having once settled upon the stage as a career, he proposed to carry that career to the greatest heights that his talents would warrant, augmenting his natural gifts with unwearying study and unwavering idealism. To him the stage has seemed to be not a mere means of amassing wealth or catering to commonplace amusement, but rather as a traditional educational function of human life, with an aspiration toward arousing the loftier sentiments of the mind by means of poetic expression, lessons drawn from the play, and the portrayal of the diversified modes of human character. Such men have always been needed in literature and the drama, and never more so than now when the seeming tendency toward the vulgar and bizarre seems to be reversing toward a renaissance. There have been periods of seeming depression before in the history of the stage, and such men as this have always stood in the breach pointing toward the best. Of course, we do not mean to say that Mr. Sothern is the only one who is doing this, for there are Robert Mantell and others; but just now we are discussing Mr. Sothern.

To have traveled the path as Mr. Sothern has is no child's play, and the result does not justify so much confusion of ideas as regards his true standing in the minds of some critics. Whether his Hamlet is equal to that of Keats, his Richieu commensurate with that of Keats, or his character drawing or his romantic expression on a par with the traditional exponents of famous players, does not matter. As the explorer of a cosmopolitan quality of art which embraces all the different elements of the actor's power to a generally convincing extent, he stands unrivaled on our stage at this time, and we have no hesitancy in hailing him as the greatest American actor of to-day.

Inconsistent Realism.
Realism is the passion of the day among play makers. A decade ago, managers and authors alike bent their energies in the direction of the romantic melodrama, known as the costume play. The actor who could not strut and swagger in some swashbuckling character, and spout the still dialogue of this or that "period," had to acknowledge that he was behind in the profession.

The wave of romance which began with "The Prisoner of Zenda" became so strong that many players of strength and ability along other lines succumbed to it, and in very many instances, although finding themselves in unfamiliar and ridiculous surroundings, nevertheless made money, such was the appetite of the public for this class of plays.

veracity. He stirred up the mud in several instances, in the hope of discovering a gem or two of virtue beneath, and he pictured one or two incidents that caused one to shudder in his contemplation. The episode of the morphia fiend in the flat across the air-shaft fitted in with the argument. The death of the boy, Jip, who pitched headlong down a faulty staircase, did more than cause us to execrate the policy of tenement house owners, whose penuriousness—dangers the life and limb of those forced to occupy the wretched quarters. It brought a distinct shock to the spectator, not only for the horror of it, but because it showed abruptly the turning-point in the story—the destruction of Hilda's only anchor.

The romance of a poor young girl who always show a wealthy hero hovering vaguely somewhere in the background. These things, as Laura Jean Libbey, are not only popular, but absolutely necessary for the peace of mind of the clientele concerned. But it seems to be the plain duty of the realist, particularly if he writes of conditions as they at present exist, to give us not merely a glimpse of nature, but to pursue his story to a logical termination.

Shaw vs. Klaw.
The erratic George Bernard Shaw, while dramatic critic of the London Saturday Review, once said, in the course of a characteristic condemnation of a bad play: "No doubt I shall be told that—'The drama's laws the drama's patrons give.' And those who live to please must please to live." But you cannot get out of an argument by simply telling a lie in a couplet. The drama's laws the drama's patrons do not give, nor ever can give; that is the prerogative of the dramatist and the dramatist alone.

On the other hand, we have, in a recent magazine article, the following from the pen of Marc Klaw, of the firm of Klaw & Erlanger: "The theater, in my opinion, is not primarily, but incidentally, an education of the public. It does not exist to educate the public, but to satisfy public demand, and by public demand I do not mean the 'fast-night' theatergoer, I mean that class of the audience which is the majority, which is often altered from the theater by distasteful plays."

Bernard Shaw is not always to be taken seriously; but when he is not twisting truth to make an epigram, or worshipping at the shrine of wit and cleverness for their own sake, he is likely to reveal a clearer artistic insight and a profounder judgment in essential things than many of those who would write him down as a mere wit. We can safely dismiss, as absurd, the Shawian philosophy and the Shawian crochets, without declining to accept as authority the Irishman's dictum, when it comes to a difference of opinion between Shaw and Klaw as to the mission and province of the theater.

Klaw, the theatrical manager, says in substance: "Give the public what it wants." Shaw, the brilliant critic, and author of notable plays, says: "The public cannot do without the theater; and the actor and dramatist are, therefore, in position to insist on honorable terms."

With all due respect to the man whose corporation controls a great part of this country's theatrical output, we think that he is entirely wrong and that Shaw is entirely right. Suppose, for example, that the majority of the theaters of the land were owned and operated by a syndicate made up of men who stand for the best in dramatic art—men of the stamp of Sothern, Skinner, and the like. These men, of course, would put upon the stage, as a whole, the impress of their own artistic sensibilities, cultivated tastes, and lofty ideals. In such a condition of affairs, what would be more absurd than to say that the people would stay away from the theater, awaiting a return, should such be their inclination, of vulgar and insipid folly? The public could do without the theater, even though dramatist and actor were to write and play above the public's head. An artistic syndicate would inevitably result in an artistic people.



MEMBERS OF THE COMPANY.

Julia Dean was leading lady for the Kralow and Charles Frohman companies and with stock companies in Chicago, San Francisco, Salt Lake City, Hartford, and Boston. During the past season she was leading lady for the Kralow and Charles Frohman companies and with stock companies in Chicago, San Francisco, Salt Lake City, Hartford, and Boston. During the past season she was leading lady for the Kralow and Charles Frohman companies and with stock companies in Chicago, San Francisco, Salt Lake City, Hartford, and Boston.

THIS WEEK'S PLAYBILLS

Belasco-Lulu Glaser in "Mile. Mischief."

Announcement made of the engagement of Miss Lulu Glaser, who will be the attraction at the Belasco Theater, this week, in her success, "Mile. Mischief." For twenty weeks Miss Glaser presented this delightful operetta in New York, and she has just completed a season of six weeks in Chicago. Both these cities hailed "Mile. Mischief" as the best musical play of the year, and the best part ever given to Miss Glaser. "Mile. Mischief" originally was first produced in Vienna. It is in three acts, and for its American production it was liberally adapted by Sydney Rosenfeld from the German book, which is by Krantz and Von Stern. The music, all of which has been retained, is by Carl M. Zellner, one of the most popular of Austrian composers.

The fun of the play revolves around an artist's model, Rosette by name, the Mile. Mischief of the story, and the role played by Miss Glaser. She is in love with a young artist, Andre Claire, and she has made a wager that she can spend twenty-four hours in the military barracks at Fremont. She visits Claire's studio and there developments begin. To escape the fussy old aunt of the artist, Rosette hides in an adjoining room and changes from the garb of her sex to the attire of a fashionable youth. To help matters along she finds the wallet of a young swell, Freddie Melrose. A recruiting sergeant now happens on the scene in search of Freddie, who has been drafted for service, and she must be hidden to save her. The plot thickens as she knows it Rosette is headed for the barracks. Rosette in her citizen's clothes is speedily seized upon by the colonel in charge and the men of the regiment as a possible victim, a cad who must be drafted for service, and she must be hidden to save her. The plot thickens as she knows it Rosette is headed for the barracks.

National—"Robin Hood."

"Robin Hood," with an elaborate production of the original costume and scenery used during the last season of the famous Bostonians, will be the opening opera in the Aborn summer season at the New National Theater, beginning to-morrow evening at 8:30. A number of former members of the Bostonians will appear in their old roles, namely, George B. Frothingham as Friar Tuck, Helen Bertram as Maid Marian, Sabery D'Orsell as Anabel, and Hattie Arnold as Dame Durdan. The other players include Forrest Huff, Howard Chambers, George Tallman, William Herman West, Sol Solomon, Fred von Busing, and others well known to the patrons of former Aborn seasons in Washington.

Chase's-Vaudeville.

Chase's this week will present powerful attractions, including Irene Franklin, "Queen of Vaudeville," Bert Cootie and company, the Scotch Sultana troupe, Raymond and Caverly, Harry Linton and Anita Laurence, Willie Weston, Ruby Raymond and company, and "Two Chinamen in Paris" by the American vaudeville. Irene Franklin critics have likened her to Rejane, to Gullbert, to Irwin, to others, and then confessed that she is really sultry, with a personality hardly to be defined as reflecting the characteristics of others, and with an art so broad that no flaw of imitation can be discovered. Whatever may be the charm which binds her audience to her, it suffices to say that nothing short of genius could accom-

Columbia—"The Three of Us."

To-morrow night Manager Fred G. Berger will ring up the Columbia Theater curtain on Rachael Crothers' charming comedy, "The Three of Us," and inaugurate the 1909 season of summer comedy at the easy F street playhouse. In doing so it is his confident belief that in the Columbia Players, the title by which the organization is to be known, he is offering to the Washington public the highest class of entertainment that has ever bid for their patronage during the heated season. Despite this fact, as heretofore announced, a popular scale of prices will prevail, ranging from 25 to 75 cents for the evening performances, and 35 and 50 cents for the matinees. The repertoire of the company contains nothing that is old. It will embrace the most successful plays of the past three years, many of them never before secured for stock presentation. Furthermore, he wishes to emphasize the fact that nothing of an objectionable nature will mar the pleasure of the performance—good, wholesome comedy alone being represented in the repertoire, from which all problem plays and the like have been excluded. Messrs. Metzger and Berger believe that no organization here or elsewhere has ever given such promise of uniform excellence as does the Columbia Players. Every member is young, prepossessing, intelligent, but with a full share of that training which comes alone from practical stage experience. In the ranks will be found recruits from the foremost traveling organizations of this country and England, players with experience in stock organization that insures well-balanced and finished performance on Monday night as well as through the remainder of the week. This assurance is further strengthened by the selection of Mr. Frederick A. Thompson as general stage director, and his declaration that Sunday will be a day of rest with the Columbia Players.

Mr. Thompson has during the past ten been stage manager with Mansfield, Sothern, Belasco, and other well-known producers, and had extensive stock experience, the Kansas City stock company, and others. The performers who jointly make up the Columbia Players include Julia Dean, Ruth D. Blake, Ethel Wright, Clara Sidney, Harriet Ross, Orme Caldara, Alexander Calvert, Thomas Chatterton, Alexander Frank, Everett Butterfield, Laurence Eyre, and James W. Shaw. In "The Three of Us" many of the company have excellent parts, Miss Dean as Ruby MacCormack being especially well suited. The play will be appropriately mounted, with all of the Western atmosphere with which the play abounds, the scenario being laid in the mining camps of Nevada.

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Admiral Sigbee to Lecture.

The Malpe Monument Association will be the beneficiary from a lecture to be given at the New National Theater Sunday evening, May 16. Rear Admiral Charles D. Sigbee will give an illustrated talk on "The Sinking of the Maine." President Taft, Secretary of the Navy, Secretary of War, and Assistant Secretary of the Navy have signified their intention to be present.

The Gayety-Burlesque.

The Rose Hill Folly Company, under the direction of Rice & Barton, will be this week's attraction at the Gayety Theater. A three-act musical comedy entitled "The Knights of the Red Garb" will be presented, the cast being headed by George W. Rice and T. F. Thomas. During the action of the comedy the following vaudeville acts will be introduced: The Four Londoners, gymnasts; John E. Cain and company, in a skit; Blanche Newcomb, as Buster Brown; Idylla Vyner, Henrietta Wheeler, Mlle. Beatrice, the York Sisters, and James Bogard and Happy Golden. Great attention has been paid to the chorus, which, it is said, contains a score of handsome young ladies.

The Lyceum-Burlesque.

"In the Grand Salon of the Harem" is the title of the burlesque that will be used by the Star Show Girls in their visit to the Lyceum Theater this week. The introduction of the famous dancers of Morocco will be an interesting feature, while the postal card number, originated by this company, will be shown with startling and novel effects. This show is said to be in keeping with the present-day burlesque show, no expense having been spared in making it excel in every department. As a special feature with this attraction Manager Kernal has engaged Mlle. De Leon, the "Girl in Blue."

A Popular Chorus Trio.

Prominent in the chorus of the Aborn Opera Company, at the New National Theater this summer, will be the popular little girls who visit Washington during the regular season at this playhouse. They are Trilce Cadiz, Lenna Duer, and Marjorie Ramey, all typical "Bollers." No one of the three is "bigger than a minute," and the trio have had remarkable careers for the short time they have been before the public.

EAGLES TO GIVE CARNIVAL.

Wild West Show Will Be a Feature of the Occasion.

Carnival and Wild Animal Show.
With the opening of the carnival and wild animal show given by the Washington Aerie, No. 15, Fraternal Order of Eagles, for the sick and benefit fund, May 2, at New Jersey avenue and C street, will begin two weeks of merriment for those who enjoy the best things in the line of tent amusements. All the arrangements are completed. The glare of 1,000 lights on gilded cages, the roar of wild beasts, and the soft strains of music are the harbingers of the fun and frolic to follow.

Col. Ferar's trained animal arena company and exposition shows will be the leading attraction of the fortnight's gayety.

This is one of the finest aggregations of trained wild animals to be found in America. "Queenie," a vicious bi-hybrid, during a performance at Norfolk two weeks ago attacked and terribly lacerated her keeper, Tony Bartlett, and only the quickness of Col. Ferar himself averted his death. As it was, he was laid up in St. Vincent's Hospital for nearly two weeks. "Queenie" is one of the few hybrids in existence, and is not bred for trick work or to be trained. It is said that nobody but Col. Ferar would undertake such a task, and that "Queenie" is the only one that is being broken in.

Two big lions also with the show, "Emmerson" and "Sultan," are known as "murderers." Sultan has killed two men and dangerously injured two of his trainers. "Emmerson" is an unusually big lion, "King," the largest lion in captivity, is a favorite with the trainers, being intelligent and manageable. The laughing hyena is another of the scarce animals shown by Col. Ferar. Birds, monkeys, bears, leopards, jaguars, and other beasts, all finely trained, constitute the show.

Mme. Salica's act in the big cage with the trained lions and jaguars is one of the most thrilling features of the performance. It is a wonderful exhibition of the power of nerve control. Harry Six, champion high diver of the world, will make his marvelous leap from the top of a 100-foot ladder into a tank containing thirty-six inches of water twice a day, and Maudie, the bicycle wonder, will ascend and descend a spiral tower thirty feet high on a unicycle.

The peerless Mame, the Katzenjammer castle, the crystal maze, the streets of Cairo, the tiny Russian prince, the human butterfly, the largest horse in the world, and many other excellent shows will contribute to make the carnival a huge success.

COMING ATTRACTIONS.

"Madam Butterfly."

Immediately on lifting the curtain the audience is transformed in mind to fair Japan. The gaze rests on a picturesque Japanese villa, the exterior of a cottage in the Flower Kingdom, its eaves hidden with purple blooming wisteria. All about its fairy-like Japanese garden of cherry blossoms and roses. There is the shinto, or gate, a familiar sight to the eye of every visitor to the sacred ground of Japan. In the distance a faithful view of the Bay of Nagasaki with the myriad lights of the city gleaming across the water. Far above rises the hoary summit of old Fuji, the sacred mount of Nippon. In the next act is shown the interior of a Japanese home with its sumptuous colorings, its shrine and rose jars, its bamboo hangings and decorations, and its native utensils for entertainment. The properties, furniture, bric-a-brac, and draperies used in the production were supervised in their making by the most artistic craftsmen, all leading to one charming result—a true picture of Japan as a background.

The English Opera Company and orchestra under the direction of Baron Gustave H. Ronfort, formerly court conductor to the Czar of Russia, and organist at St. Peter's, Rome, and the following opera notables, Miss Adelaide Norwood, Miss Louisa Miller, Miss Myrtle Thornburgh, Miss Ellen James, Mr. Orley Cranston, Mr. Henry Taylor, Mr. Arthur Deane, Mr. Alfred Smith, Mr. Frederick Bartlett, comprise the principals, assisted by a large chorus, which will be seen in this city at the Belasco Theater, week commencing May 10, with Wednesday and Saturday matinees, in the original production of "Madam Butterfly," Giacomo Puccini's and David Belasco's masterpiece, based on John Luther Long's famous novel.

"The Little Minister."

For the second offering of the Columbia Players Manager Fred G. Berger has selected "The Little Minister," that quaint and beautiful conception which was the medium through which Maud Adams blossomed. The Columbia Theater forces have been hard at work preparing a suitable mounting for the play, which will afford unusual opportunities to several of the members of the Columbia organization. Miss Dean will, of course, be cast for the part originally played by Miss Adams. It is a part that is admirably suited to her and one in which she is sure to greatly enlarge her circle of admirers.

"The Serenade."

The second week of summer opera at the New National will be devoted to "The Serenade," the comic opera by Harry B. Smith and Victor Herbert, which for many years was the foremost offering of the Bostonians. "The Serenade" may be regarded as a legitimate successor to "Robin Hood," the last week, an array of talent as its predecessor. When Milton and Sargent Aborn purchased the productions of the Bostonians, "The Serenade" was secured outright, with the original mounting, costumes, and sets, and has proved one of the most popular of the Aborn's extensive repertoire. Miss Helen Bertram and Mr. George B. Frothingham will assume their original roles with the Bostonians for the special revival of "The Serenade" next week, the former as Yvonne, and the latter in the ludicrous character of Gomez, the love-lorn tailor. The remainder of the important assignments will include William Herman West as the Duke of Santa Cruz, Forrest Huff as Alverado, Fritz von Busing as Dolores, Howard Chambers as Romero, John Phillips as Lopez, Sol Solomon as Colombo, Charles W. Phillips as the Duke of Santa Cruz, and the rest of the cast.

An innovation at the New National Theater will be the advance sale of seats on the preceding Mondays instead of Tuesday. To-morrow morning, at 9 o'clock, the sale for "The Serenade" will be placed on sale.

Chase's-Vaudeville.

It being the next to the closing week of the theater's season, Chase's next week will celebrate the approach of the final date by a vaudeville bill led by the scenic production, "The Night of the Poets," a tableau recitative of the favorite poems by Whittier, Riley, and Kipling, accompanied by vocal interpolations. The added attraction will be the European chamberlain comedian, Mr. Hymek, presenting incredible and inexplicable transformations. The foreign favorites of royalty, the Millman trio, will add their mid-air feats to the other diversions. George McKay and John Cantwell, the bits of "The Booby-Booby," will be seen in their latest successful and laughable eccentric singing and dancing satire, "On the Great White Way." Another European novelty will be seen in the four Russians in their jungle jamore, "In Africa," which is a comic sketch with amusing qualities. Katie Rooney, the jolly singer-comedian, heiress to the humorous gifts of the late Pat Rooney, her father, is included in the principal offerings. Milt Wood, a well-known comedian, and John Cantwell, the bit player, will be seen in a sketch on the list, "The American vaudeville subject will be 'Industrial South Africa.' The advance sale of reserved seats opens to-morrow.

"Granstruck."

"Granstruck," by George Barr McCutcheon, will be seen at the Academy of Music the week commencing May 10. Dramatized from the novel that made this popular author famous, it embraces all the thrilling scenes and sensational incidents of the book, depicting the adventures of a Washington gentleman of leisure at home.

Coming Lambs' Gambol.

A principal feature of the coming all-star gambol of the lambs, the famous club, the theatrical members of which are going on a week's tour, commencing May 24, in the hope of realizing \$100,000 profit with which to build a new club house, is to be a musical number, written by Benjamin Hapgood Burr, himself a member of the Lambs. The actors were presented first at the preliminary gambol of the Lambs a week ago, and made such a tremendous hit that practically every vaudeville manager in America tried to book it the next day. William Collier, the principal in the act, which is called "After the Matinee," and he is assisted by six Lambs, all well-known actors, dressed as matinee girls, who have come to the stage to catch a glimpse of Mr. Collier. These matinee girls appear as ravishingly beautiful girls, are Mr. Hassard Short, Wallace Edginger, William Harrigan, son of E. H. Harrigan, Lawrence Wheat, A. Baldwin, and others. A well-known composer, and John Slavin, Tom Wise, the star in "A Gentleman from Mississippi," also appears, but not as a girl. The Lambs will be seen but once in each of ten cities which they will visit. The cities are New York, Hartford, Boston, Brooklyn, Philadelphia, Washington, Baltimore, Cleveland, Pittsburgh, and Chicago.